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American Art Journal.

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CARL WOLFSOHN'S CONCERT.

On Saturday evening last, Mr. Carl Wolfsohn gave a grand concert at Steinway Hall, which was attended by a very large audience. The programme was as follows:

Part I.—1. Overture, "Night in Granada," Kreutzer; Orchestra. 2. Aria, "Don Giovanni," Mozart; Theo. Habelmann. 3. Polonaise, F sharp minor, Chopin; Carl Wolfsohn. 4. Scena and Aria, "Der Freischutz," Von Weber; Mme. Marie Frederici. 5. Chorus, for male voices; Liederkrantz Society.

Part II.—6. Slumber Song—[C. Von Weber] Transcribed by Liszt; Carl Wolfsohn. 7. Songs, a "I wept while I was dreaming," b "The Water Lily," C. Wolfsohn; Theo. Habelmann. 8. "Variations Hongroises," for Violin, Ernst; Wenzel Kopta. 9. Song, "The Tear," Preyer; Mme. Marie Frederici. 10. Fantasia for Piano, Chorus and Orchestra, Beethoven; Carl Wolfsohn, Liederkrantz and Orchestra. Director of Orchestra, Mr. Theo. Thomas.

Mr. Carl Wolfsohn's selections, as may be seen, were of a varied character. Of these, the least successful was that by Chopin. The fitful vigor, the dreamy longings, the yearning tenderness which characterize the writings of Chopin, require for their interpretation a peculiar temperament which but very few artists possess. Mr. Wolfsohn has become so imbued with the individualities of Beethoven, that they are apparent in all he does, and for that reason his reading of Chopin was hardly satisfactory. It was too heavy, and lacked both tenderness and refinement. The "Slumber Song" of Weber, transcribed by Liszt, however, he played most charmingly. It was well defined, delicately and clearly rendered, and he threw into it much passionate expression. It was a decided success.

The Beethoven Fantasia was also a great success. This he played with infinite spirit and vigor, phrasing decidedly, and giving it a clear and brilliant interpretation. The orchestra played well and effectively, and the chorus was fair but lacked in prompt decision. The piece was listened to with profound attention, and at its close received enthusiastic applause.

We have not heard, for many years, Von Weber's grand Scena from "Der Freischutz" so dramatically rendered, as by Mme. Marie Frederici on this occasion. Every note was faithful to the score, and she threw into it, in an earnest and passionate manner, all the varied emotions which the several movements indicate so powerfully. The "prayer" was

simply and beautifully sung, and the last movement was genuine outburst of joy sustained by hope. Her voice was in fine order, and rang through the Hall clearly and brilliantly. She also sang a German song, "The Tear," in a sweetly expressive manner, well deserving the cordial applause bestowed upon her efforts.

Theodore Habelmann is a most pleasing and effective concert singer; his style is good, his voice is charming, and he makes his effects without resorting to stage exaggeration. The Aria from "Don Giovanni" was sung with classic purity, and he rendered the two clever songs composed by Mr. Carl Wolfsohn, "I wept while I was dreaming," and "The Water Lily," with so much grace and passionate expression as to elicit a unanimous encore.

Mr. Wenzel Kopta exhibited much clear and brilliant execution in Ernst's "Variations Hongroises." His tone is pure, but rather weak, and his manipulation is remarkable for lightness and rapidity. His phrasing lacks decision, but counting up his many points of excellence, he is unquestionably an artist of superior merit. Were he less demonstrative in his sawing and swinging motions, his playing would be much more acceptable, and his style would tone down to a more classical standard. His brilliant execution, however, won him a unanimous encore, when he performed, unaccompanied, a quartette on a subject from "Lucia di Lammermoor," with much precision and effect.

The singing by the Liederkrantz Society was as near perfection as can be obtained by human voices. All the points of excellence which should characterize concerted singing were observable. The voices were perfectly balanced, the intonation was true, the expression just, every leading point was brought into relief, and in artistic coloring, nothing was left to be desired. The torrent of applause which rose at the close of the part Song, testified to the unqualified delight of the public, and resulted, of course, in an irresistible encore. It was one of the finest bits of concerted singing that we have heard for many years, and we cannot refrain from complimenting Mr. A. Pauer upon the brilliant results of his directorship.

The concert was altogether a delightful one, reflecting credit upon the taste and judgment of Mr. Carl Wolfsohn, who we trust reaped a substantial financial reward for his labors.

ORGAN MATINEE.

Mr. George W. Morgan gave his first Organ Matinee, at Steinway Hall, on Wednesday afternoon, the 10th inst. It was got up without much preparation, and the attendance was, in consequence, by no means commensurate with the merits of the performance. It was, however, the first of a series of Organ Matinees

which Mr. Morgan proposes to give at the above Hall, and we are satisfied that the others will attract large audiences. They should, for all who were present on Wednesday were thoroughly delighted with the entertainment.

Mr. Morgan played four selections in various styles, and proved by his brilliant rendering of each, his perfect mastery over the repertoire of organ music. His master-piece was, probably, the E flat Fugue of Sebastian Bach. This he played with a brilliant, yet measured distinctness which revealed the entire working of the subjects, making the composer's thoughts clear, even to the uninitiated listener. With the exception that the second movement was taken a shade too fast, the performance was of unexceptionable excellence. The Tema and variations by Hesse were finely played, and were noteworthy for the beautiful combinations, by which Mr. Morgan varied and colored the composition, and thereby producing the most charming effects. He also gave a fine orchestral reading of the overture of Massaniello, for which he received a hearty encore, to which he responded by playing his clever and effective arrangement of Benedict's beautiful melody, "By the Sad Sea Waves." His duties concluded with a Potpourri in which he displayed the extraordinary brilliancy of his manual and pedal manipulation. Each piece was a decided success, and we do not think that we ever heard Mr. Morgan play with such uniform brilliancy and excellence.

Mme. Linder-Kiellerup made her debut on this occasion, as a pianist, playing Beethoven's "Moonlight Sonata," in a pleasing, chaste and correct manner. She has a good touch, executes clearly and brilliantly, and exhibits both taste and sentiment. Judging by this, her first appearance, she lacks force and impulse, but the nervousness consequent upon the occasion may measurably account for this. We cannot, therefore, pronounce full judgment until the opportunity is afforded us of hearing her again.

Mr. J. R. Thomas sang two ballads in most exquisite style. We have rarely heard his voice so rich and beautiful, and there is no voice in the city which exhibits such admirable and refined training. It was a perfect luxury to listen to the rich, oily flow of that fine organ. It is needless to say that Mr. Thomas met with that perfect success which always attends his efforts.

Mr. Morgan will give his second Organ Matinee at Steinway Hall, on Wednesday next, the 17th inst.

MADAME GIUDITTA ALTIERI, Oscar Pfeiffer, and Mr. I. B. Poznanski, gave a series of brilliant concerts in New Jersey during the present week. Their artistic success was unqualified, and by general regard they will repeat their concerts shortly in Trenton and Patterson.